

Application Summary Sheet

Form A

ARIZONA COMMISSION ON THE ARTS

Applicant: **ASU Art Museum**

Project Dir. Marilyn A. Zeitlin

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Application Number: **207-05**

Category: **EXHIBITIONS**

Project Title: Alternate Currents: Dennis Oppenheim

Discipline: 05

Project Discipline: 05

Activity Type: 06

Legislative Dist: 017

Congressional Dist: 005

Address: P. O. Box 872911, Tempe, AZ 85287

County: Maricopa

Authorizing Official: Randall W. Draper

Applied Last Year: **Yes**

REQUEST

Total ACA Grant Requested: **\$4,500**

Grant Amount Recommended: **\$2,550**

Previous Years Funded: ☒ FY2004

☒ FY2003

☒ FY2002

Rank: **H**

Other applications from this organization:

Supplemental Materials: ☐ Slides ☐ CDs/Tapes ☐ Season Brochure ☐ Other:
☒ Photos ☐ Video ☒ News Clippings

Panel Comments:

ASU Art Museum, 207-05, Alternate Currents: Dennis Oppenheim

Strengths:

Using the exhibition in the gallery and using site specific placement of work on campus. - j

Young persons guide for outreach for students is a plus. The institution looks like it has the capacity to do this outreach to the community. - j

The artist's residency is well thought out. Having a local artist as part of this is also strength. - j

Their evaluation and measurements of success by getting the unsolicited responses is unusual and interesting. - j

Interesting that they are having the artists interact with the public during installation. This is unusual. - j

Enjoyed the work of Oppenheim. - j

Weaknesses:

All panelists not familiar with Laurie Lundquist's work would have liked to see more about Laurie Lundquist including visuals because she has a crucial role to play. (Other panelists who are familiar with her work felt she is a very good choice and explain the range of her work and community projects.) - j

The grant proposal is not very explicit about the cultural diversity of the participants. Would have been good to explain. - j

Arizona State University Art Museum
Alternate Currents: Dennis Oppenheim, exhibition and programs

Applicant Name: Arizona State University Art Museum

Contact Person: Marilyn A. Zeitlin, Director and Chief Curator, 480/965-2787

Project Title: *Alternate Currents: Dennis Oppenheim, exhibition and educational programs*

Dates: July 1, 2004 – June 30, 2005 (exhibition dates, October 23, 2004 – February 5, 2005)

Project Summary: The ASU Art Museum is seeking support for educational programs and a retrospective exhibition of sculpture and maquettes by Dennis Oppenheim, one of the pioneers of environmental and public art.

Artistic Quality of the Project: The ASU Art Museum is guided by its mission *to collect and present works of art to stimulate, challenge and delight a diverse audience. The Museum serves scholars and students within and beyond the University and serves as a cultural resource for the entire Phoenix Metropolitan area...Areas of particular emphasis in collecting and exhibiting are...contemporary art, including new media...Exhibitions are sequenced to build thematic strands elucidating issues of contemporary art and addressing the interests of a general audience.* Fulfilling this mission, in the fall of 2004 we will present a solo exhibition of the work of Dennis Oppenheim, focusing on the works that reflect his views of environmental and social ironies and dilemmas, presented in two galleries of the Museum's award winning Nelson Fine Arts Center. The ASU Art Museum has a ten-year history of bringing emerging and established, regional and international artists in all media of contemporary art to Arizona audiences. We have built a large following for the genre and now hope to expand the audience further with specific outreach to high school students. Community programs will include: a one-week artist residency on campus during which he will interact with members of the audience during the installation period of the exhibition, answering questions and revealing some of the background development of specific pieces being assembled; a public lecture by Oppenheim; free gallery guide; and ongoing school, college and university student tours. A Young Person's Guide to Seeing will be written to address the audience of high school students coming to the museum and participating in educational outreach activities involving local artist Laurie Lundquist. The success of the project will be measured in a number of ways--attendance and audience diversity (noted daily); unsolicited responses (calls, comments at the lobby desk, mail); comment books in the galleries; critical reviews in the media; solicited responses from participating artists, arts professionals, community leaders, teachers, program attendees, volunteers, university faculty and students.

For the past five years, the Museum has been working directly with Oppenheim to plan our exhibition and develop programs. Oppenheim, whose work often depends upon verbal plus visual puns, makes work that defies the expected, in a language that relies on humor and surprise. For example, *Sleeping Dogs* shows cozy giant frankfurters tucked into sleeping bags grouped around electric fireplaces. Oppenheim takes the ordinary and gives it a tweak to make it absurd. In addition to presenting work in the Museum galleries, work will be placed in the Public spaces of the University where they will attract the pedestrian population of the campus and link the Museum to the public space. The ASU Art Museum strives to build ongoing themes in its programming, for educational purposes and to build strong relationships with broad audiences over time. Past experience has demonstrated a great local interest in work utilizing new approaches and we hope to serve and expand this audience. We are seeking Arizona Commission on the Arts' support for educational programs, the free publications and shipping.

Serve the Needs of the Community: The Museum defines its audience to include general public; tourists; faculty, staff and students at the University and community colleges; artists; art enthusiasts; schoolchildren; and national and international audiences with traveling exhibitions and publications. Overall attendance averages 40,000 visitors per year, with additional audiences served through outreach programs at community centers, traveling exhibitions and the Museum's award-winning website (with an impressive 35,000+ users per month). The Museum has drawn and retained diverse audiences through its commitment to exhibiting artists of color, such as the current solo exhibitions by artists Pedro Alvarez and Tran Trong Vu (information enclosed). We have also been successful in drawing large, dedicated audiences to the range of contemporary art formats – like installations and video. Projected attendance for this exhibition is 4,000 schoolchildren and 15,000 general visitors. We have found a large audience hungry for exhibitions elucidating current themes in contemporary art. The current pair of exhibitions of work by Pedro Alvarez and Tran Trong Vu addresses not only the common issue of post-colonial transformations in Third World contexts, but also demonstrates a variety of new approaches to materials, using plastic sheeting instead of canvas (Vu) and collaging comic books and art texts behind painting (Alvarez). We are planning a series of programs for primarily adult and student audiences, with special outreach to high schools. The Museum's board committees with broad community representation--staff, faculty, community members, teachers and docents—are guiding the evolution of the project. Both school and adult programs will be informed by our collaborations with Tempe's Cultural Services Public Art Coordinator Leah Wiebe-Smith; ASU public art Director Dianne Cripe; Interim Mesa Public Art Coordinator and ASU Art Museum Education Assistant Carrie Brown; our community and student docent programs and student staff (including artists).

Educational Programming & Publicity. Educational programs will include: a multi-dimensional ArtInterAct outreach program with students from four to six Tempe high schools (fall, 2004), (please see supplement); a gallery talk/lecture with the artist Oppenheim and contemporary art specialist, Marilyn Zeitlin, Museum Director and Chief Curator (October, 2004); school tours (throughout the exhibition); local teacher programs in conjunction with the City of Tempe, Arizona State University, and their public art projects (throughout the exhibition). Community programs will include: public reception with the artist (October 23, 2004), and docent-led group tours (throughout the exhibition). The ArtInterAct outreach programming will involve four to six Tempe Union High School District schools. Visual arts teachers and students from these schools will participate in several Museum-sponsored activities, including: an interactive lecture by Oppenheim (Oppenheim is a former high school art teacher); an in-class workshop conducted by local environmental artist Laurie Lundquist; a field trip to Lundquist's existing earthworks; a docent-led tour of the Oppenheim exhibition at the Museum, and a culminating, collaborative public art project to be coordinated by Lundquist and other public art specialists from the local community. A "page" on our website will publicize the project, gather comments, and remain as documentation of the project. Audiences will be reached through the advisory groups and marketing. Free publicity will be sought with press releases and mailings to our extensive press list, and one-on-one contact with local and regional, English and Spanish, newspapers, radio, television and magazines (art, general and those oriented to regional studies, mass and scholarly). We will also buy radio advertising. Through this educational programming and its marketing, the Museum will reach out to diverse audiences representative of Phoenix's overall population, drawing audience members from the ASU and local high school student populations as well as from the general public.

Managerial/Administrative Ability: The successful completion of the project will rest primarily with the curatorial department, and Marilyn Zeitlin, Director and Chief Curator, who will manage the exhibition and the development of programs. The Museum's staff includes a team of twelve museum professionals and twelve support staff members. Laura Stewart, Curator of Education, and part-time education assistants, work with the board committee, curator and artists to develop and implement educational programs. John Spiak, museum specialist, will assist with promotion, event management, the web project and administration. Kathleen Wacker, Business Manager, will oversee budgets and compliance issues, and grant reporting. Board Members are currently assisting with fundraising and will participate in programs, provide marketing expertise and outreach. Additional key staff includes preparators to install the work with the artist's direction; student docent coordinator to train student guides for tours; registrar to oversee loans and shipping.

Following the exhibition, staff and community advisory groups will carefully examine how the project fulfilled our mission to serve and reach diverse artists and audiences. Information obtained will influence the Museum's approach to future projects, community outreach and service to audiences.

History of the Organization: Founded in 1951, the ASU Art Museum is guided by its mission to develop programs in response to the needs and interests of the general public as well as the university community. The Museum presents projects that provide diverse cultural, historical, thematic and media exhibitions not generally presented in Arizona. The Museum has two facilities: the Nelson Fine Arts Center on the edge of campus; and an adjunct facility housing the Ceramics Research Center. In 1997 the Museum was recognized by the New Times as "Best Outing for Children"; in 1995 the Museum's programming strength was recognized when it was chosen to present the exhibition representing the U.S. at the Venice Biennale; and in 2002 in an article in Art in America the Museum was praised as "the single most impressive venue in the state for contemporary art." Admission to the Museum is always free, as are the majority of the educational programs.

Major exhibitions are conceived and implemented with significant community involvement to build and better serve audiences. *Art Under Duress: El Salvador 1980-Present*, 1995, illustrated the importance of community advisory groups in guiding curatorial and education staff in producing exhibitions and programs that succeed in meeting the needs of audiences. The staff gathered with representatives from Latino arts organizations, service organizations, university professors and students to devise educational and outreach programs. *Sites Around the City: Art and Environment*, 2000, was a citywide project involving 28 museums, galleries and community organizations; and *Contemporary Art from Cuba*, 1998, included community advisory groups and resulted in a range of educational programs and record attendance.

This project builds upon proven Museum strategies and successes to reach and serve new audiences with a wide variety of contemporary art exhibitions. Most recently we mounted concurrent outreach programs and exhibitions of the work of Tran Trong Vu (Vietnamese) and Pedro Alvarez (Cuban) who use figurative painting and political satire to tell their very contemporary stories. From each project, we have learned more about our community and how to better include them in the planning process and better serve them with programs.

Project Budget

Outline below the budget for the specific project described in this application. Itemize expenses in each category. Refer to the Glossary for explanation of terms. Please round numbers to the nearest dollar. *This form automatically calculates totals; the "0"s will change to totals once you've entered your figures. Tab through entire form to get accurate totals.*

PENSES		Cash Income (Revenue + Support) Revenue (earned income - cash only)	
Expenses (cash only)			
Salaried Personnel/Staff		9. Admissions	\$ 0
a) Administrative # of staff	\$ 0		
b) Artistic # of staff	\$ 0		
c) Technical/Prod # of staff	\$ 0		
Contracted Services		10. Contracted Services	\$ 0
a) Artists	\$ 6,000 ✓		
Dennis Oppenheim \$5,000 residency and activities			
Laurie Lindquist		11. Other Revenue	\$ 0
High school outreach			
b) Consultants/Other Experts	\$ 0	Support (contributed income)	
		12. Corporate Contributions	\$ 0
Production Expenses	\$ 3,250		
Installation \$2,000			
Signage \$150		13. Foundation Grants	\$ 5,000
Banner \$1,100		City of Tempe Cultural Services Division Project Grant, pending	
Space Rental	\$ 0		
		14. Other Private Contributions	\$ 17,000
Travel	\$ 1,425 ✓	Government Support	
Oppenheim air, hotel, per diem		a) Federal	\$ 0
		b) Regional	\$ 0
6. Marketing/Promotion	\$ 2,200	c) State (do not include this request)	\$ 0
Invitation \$500, KJZZ ads \$1,200		d) County	\$ 0
Press kits \$500		e) City	\$ 0
7. Remaining Operating Expenses	\$ 22,300	Total Government Support	\$ 0
Gallery Guide, \$2,500 ✓		16. Applicant Cash	\$ 8,675
Guide to Seeing \$500 ✓		17. Cash Income <u>Without Grant</u>	\$ 30,675
Teacher packets \$300, artist's materials \$1,000		(Total items 9 thru 16)	
Reception \$1,000		18. Grant Amount Request	\$ 4,500
Shipping \$ 17,000		19. Total Cash Income	\$ 35,175
		(Total Items 17 and 18)	
Total Cash Expenses	\$ 35,175		
(Total Items 1 thru 7)			

NOTE: CASH EXPENSES MUST EQUAL CASH INCOME

PROJECT BUDGET EXPLANATION:

Line 2:

Residency Fee: Fee based on this particular artist's national and international reputation. In addition to assisting with the installation of his works, Oppenheim will be speaking to many different groups while in residency, including the general public, local artists, A.S.U. faculty and students, and high school students. Because of his reputation and expertise, this fee is not out of line with similarly appointed ASU lecturers.

Local artist/coordinator: We will hire Laurie Lundquist to coordinate the high school program, including the creation of a collaborative public art work, and to conduct classroom visits and field trips with participating teachers and students.

Line 3:

Installation costs: We will need additional monies to secure special equipment for 1-2 large, outdoor works. Costs would cover items such as cranes, concrete footers, and guide-wires.

Line 7:

Shipping: This figure represents an amount that we anticipate incurring primarily as the result of the extremely large sizes of several of the pieces and/or their component parts. Such shipping costs would typically be far beyond the ASU Art Museum's means.

Artist's Materials: The amount represents a budget for the high school program coordinator to utilize for materials necessary to complete the collaborative, public art project.